

Fairbanks A - (1951)

Diamond 349

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Statues of Abraham Lincoln


Avard Tennyson Fairbanks

New Salem, Illinois

1954

Excerpts from newspapers and other
sources

From the files of the
Lincoln Financial Foundation Collection



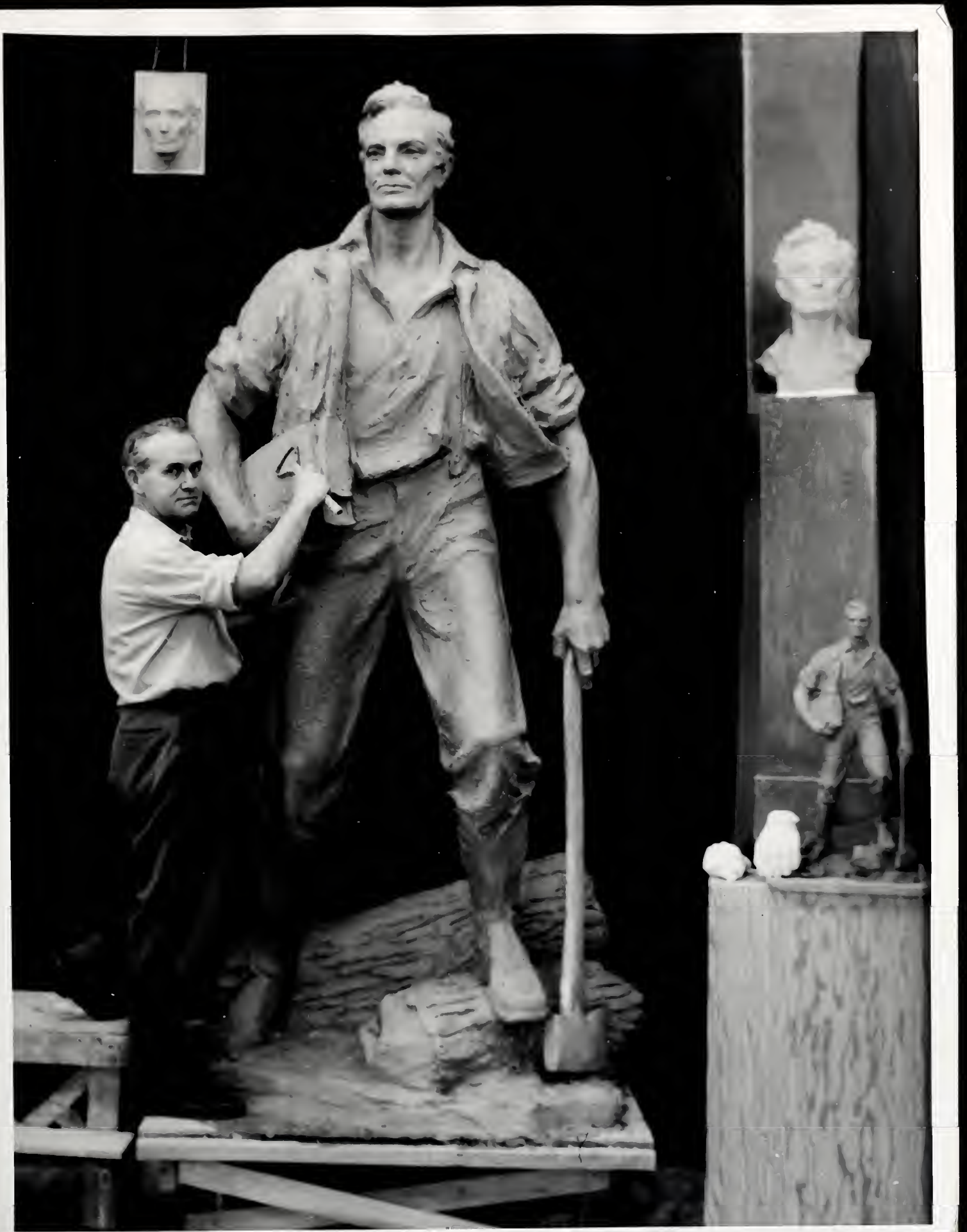
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NICHOLAS G. MORGAN, SR.

April 26, 1954

Dr. Louis A. Warren, Director
The Lincoln National Life Foundation
Fort Wayne, Indiana

Dear Doctor:

I sincerely thank you for your letter of the 20th instant and the enclosed copies of Lincoln Lore. I have read all four numbers and find them intensely interesting and do appreciate being placed on your mailing list. Relative to No. 1295 "Lincoln's Last Recorded Words", in the visit of Hon. Schuyler Colfax to California and the West, the then speaker of the National House of Representatives, made an important visit to Salt Lake City; I have a picture of his group taken near Echo Canyon east of Ogden, Utah, at that time. They were traveling via stagecoach. I also have his remarks to the people of Utah made during his visit to this City. Should you be interested, I will have copies made and sent you.

Your advice that you contemplate preparing a "monograph on the turning point in Lincoln's Life" which you think Dr. Fairbanks' statue will vividly portray and which should be made known at the dedicatory rites which we are planning, was most interesting.

Would it meet with your approval if I suggest to the Committee having the program in charge, that such a monograph depicting Lincoln's laying down of the ax and the picking up of the law book - a most significant time in his life - be read at that time. And, in the event you could arrange to be present, that you be asked to do so?

Kindly let me hear from you as soon as possible.

Assuring of our great pleasure in having you as our guest while you were here and in receiving from you the magnificent Lincoln message you gave us, I remain

Cordially yours,

N. G. Morgan Sr.
N. G. Morgan, Sr.

May 7, 1954

Mr. N. G. Morgan, Sr.
2490 Olmups Drive
Salt Lake City, Utah

My dear Mr. Morgan:

I am just back from Springfield, Illinois where I have been on a little itinerary and have talked with Mr. Pratt and others about the forthcoming dedication which I think they are planning in a very fine way.

I am going to send under separate cover in a day or two a little suggestion I made with reference to the crucial point in Lincoln's life and if it meets with the approval of the Springfield, of course, I would very much like to read it or have someone else read it, it would not make very much difference but I do believe it should first be submitted to Mr. Fairbanks to see if it does fit in with his thought with respect to the statue.

I again remember with much appreciation the very excellent dinner you provided with the interesting guest at Salt Lake City when I was there.

Very truly yours,

LAW:PE

Director

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NICHOLAS G. MORGAN, SR.

May 11, 1954

Dr. Louis A. Warren
c/o The Lincoln National Life Foundation
Fort Wayne, Indiana

Dear Dr. Warren:

I am in receipt of your letter advising that you had been in Springfield and had visited with Dr. Pratt.

Your advice that you were preparing your "Monograph on the Turning Point in Lincoln's Life" was very much appreciated.

Dr. Fairbanks will be happy to review it and we sincerely trust you will be able to be at the unveiling ceremonies to read the Monograph in person.

With kindest regards, I remain

Cordially,

N. G. Morgan Sr.
N. G. Morgan, Sr.

May 21, 1954

Mr. Nicholas G. Morgan, Sr.
2490 Olmpe Drive
Salt Lake City, Utah

My dear Mr. Morgan:

Will you please find attached to this letter of copy of the little statement with reference to the statue which I have prepared which gives my interpretation as I mentioned to you upon my visit with you in Salt Lake City. I am sending a copy of it to Mr. Fairbanks also and I hope it does express his sentiments.

Sincerely yours,

LAW/JLA
Enc.

Director

56. .
AVARD FAIRBANKS
CONSULTANT IN FINE ARTS

UNIVERSITY OF UTAH
SALT LAKE CITY 1

May 25, 1954

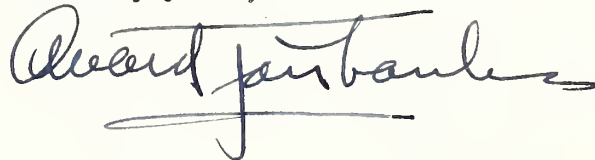
Dear Dr. Warren:

Your letter and article concerning Lincoln came to me yesterday and I wish to express my deep appreciation for them. What you have written as to that period in Lincoln's life has been very ably stated. It makes me realize that the creation and development of a statue representing him at this time becomes a very important one to our nation.

Its location in New Salem will be very eventful. As you know, the dedication is set for June 21st, and we do hope you will be able to be in attendance.

With many thanks and kindest of wishes, I am,

Sincerely yours,

A handwritten signature in dark ink, appearing to read "Avard Fairbanks", with a long horizontal flourish extending to the right.

Dr. Louis A. Warren
Lincoln National Life Foundation
Fort Wayne, Indiana

AF:cs

June 1, 1954

Mr. Avarð Fairbanks
University of Utah
Salt Lake City 1, Utah

My dear Mr. Fairbanks:

Of course I am happy that you like the little interpretation of your statue and the commission has invited me to be present as a guest at the exercises with the probability that the little description will be read. Thanks very much for additional pictures of the statue and also of yourself.

Very truly yours,

LAW/JLA

Director



LINCOLN STATUE COMMISSION

May 28, 1954

WAYNE C. TOWNLEY, CHAIRMAN
UNITY BUILDING, BLOOMINGTON, ILLINOIS
ROBERT G. MILEY, GENERAL SECRETARY
604 STATE ARMORY, SPRINGFIELD, ILLINOIS

PUBLICITY COMMITTEE:

RALPH G. NEWMAN, CHAIRMAN
V. Y. DALLMAN
S. L. C. SHAW
J. R. FITZPATRICK
J. EMIL SMITH

LUNCHEON:

MRS. FERN NANCE POND, CHAIRMAN
SEN. E. B. GROEN
MAYOR JOHN E. MACWHERTER

PROGRAM:

HARRY T. MORGAN, CHAIRMAN
E. H. LUKEBILL
ALEX SUMMERS

LOCATION OF STATUE AND ARRANGEMENTS:

ARCHIBALD J. CAREY, JR. } Co-
HARRY PRATT } CHAIRMAN
LOUIS H. GERDING
JOHN R. PARKER
CHARLES G. SAUERS

HISTORICAL ADVISORY:

PAUL ANGLE } Co-
DR. BENJAMIN THOMAS } CHAIRMAN
REP. ROBERT H. ALLISON
ED MITCHELL
GLEN D. PALMER

DISTINGUISHED GUESTS:

REP. G. WM. HORSLEY, CHAIRMAN
MRS. WILLIAM T. BACON
MAYOR IRA E. OWEN

PRINTING:

HON. WARREN L. WOOD, CHAIRMAN
REP. ROLLIE C. CARPENTER
REP. C. R. RATCLIFFE

BUDGET:

GEORGE W. BUNN, CHAIRMAN
REP. WILLIAM G. BURNSMIER
SEN. GEORGE DRACH
REP. HUGH GREEN
REP. T. J. SULLIVAN
SEN. CLYDE C. TRAGER

Dr. Louis A. Warren
Lincoln Lore
Ft. Wayne, Indiana

Dear Dr. Warren:

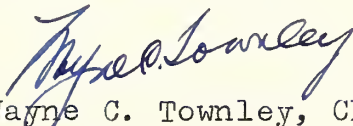
We have read "The Resolute Lincoln", and congratulate you, not only on the thought but the concise address in the spirit of Lincoln, which reminds one of the "Gettysburg Address".

We are counting on you to be on the program, and we are highly honored that you have directed your attention to this as you have.

There will be a luncheon at the Wagon Wheel for approximately 80 guests, and we are counting on you to be one of those present. The luncheon is to be at 12:00 o'clock noon, June 21.

Best Wishes.

Yours very truly,


Wayne C. Townley, Chairman

WCT/tc

June 1, 1954

Mr. Wayne C. Townley
Unity Building
Bloomington, Illinois

My dear Mr. Townley:

Thank you very much for your kind words with respect to the little descriptive notice about the timeliness of the Lincoln theme to be memorialized at New Salem by sculptor Fairbanks.

It will be a pleasure indeed to accept your kind invitation to be present at the luncheon and take any part which you may feel expedient in the program of the day.

Very truly yours,

LAW/JLA

Director

The
Honorable William G. Stratton
Governor of Illinois

Cordially invites you to attend an
Outdoor Buffet Luncheon
for

The Society of the Sons of Utah Pioneers
Monday, June 21, 1954

12:00 Noon, C. D. T.

Wagon Wheel, New Salem State Park

R. S. V. P.

Hon. G. William Horsley
408 E. Adams Street
Springfield, Illinois

This invitation must be retained
for admittance.

NICHOLAS G. MORGAN, SR.

May 26, 1954

Dr. Louis A. Warren
c/o The Lincoln National Life Foundation
Fort Wayne, Indiana

Dear Dr. Warren:

Thank you sincerely for your splendid
Monograph on the turning point in Lincoln's life and
for the magnificent comments you make on Dr.
Fairbanks' work.

I sincerely trust you will be able to be present
in person to present your article. I have sent a
copy of it to Mr. Wayne C. Townley, Chairman
of the Abraham Lincoln Memorial Commission and
asked him to include you as one of the speakers.

With kindest regards, I remain

Cordially yours,

N. G. Morgan Sr

N. G. Morgan, Sr.

P.S. In the last paragraph on the first
page you refer to Lincoln as being
23 years of age when he left
New Salem on April 15, 1837. Should
that not have been 28 years of age.

N. G.

June 4, 1954

Mr. Nicholas G. Morgan, Sr.
2490 Olmups Drive
Salt Lake City, Utah

My dear Mr. Morgan:

You will be happy to learn that I have received a letter from Mr. Wayne C. Townley inviting me to the luncheon on the occasion of the statue dedication at New Salem.

He also praised very highly the little description which I prepared and I infer he is planning to have me read it.

You are correct in your citation in the postscript of your letter suggesting that Lincoln was 28 years of age when he left New Salem for Springfield but the resolution he had made to study law occurred when he was 23 years of age and it took him five years to prepare for entering the law practice. During this interval he entirely laid aside the axe and had been bearing down on law books so you see how appropriate the statue becomes as a symbol of his changing from manual to mental labor. I will be happy indeed to see you at the dedication.

Very truly yours,

LAW:PE

Director



LINCOLN STATUE COMMISSION

WAYNE C. TOWNLEY, CHAIRMAN
UNITY BUILDING, BLOOMINGTON, ILLINOIS

ROBERT G. MILEY, GENERAL SECRETARY
604 STATE ARMORY, SPRINGFIELD, ILLINOIS

June 10, 1954

PUBLICITY COMMITTEE:

RALPH G. NEWMAN, CHAIRMAN
V. Y. DALLMAN
S. L. C. SHAW
J. R. FITZPATRICK
J. EMIL SMITH

Dr. Louis A. Warren, Editor
Lincoln Lore
Lincoln National Life Insurance Co.
Fort Wayne, Indiana

LUNCHEON:

MRS. FERN NANCE POND, CHAIRMAN
SEN. E. B. GROEN
MAYOR JOHN E. MACWHERTER

Dear Dr. Warren:

PROGRAM:

HARRY T. MORGAN, CHAIRMAN
E. H. LUKENBILL
ALEX SUMMERS

You are cordially invited to attend the dedication of the statue, "Abraham Lincoln from New Salem", at New Salem State Park on June 21, 1954, at 2:30 P. M. (CDT).

LOCATION OF STATUE AND ARRANGEMENTS:

ARCHIBALD J. CAREY, JR. } Co-
HARRY PRATT } CHAIRMAN
LOUIS H. GERDING
JOHN R. PARKER
CHARLES G. SAUERS

This beautiful statue donated by the National Society of the Sons of Utah Pioneers, Mr. Nicholas G. Morgan, Sr. President, and sculptured by Dr. Avarad Fairbanks, Dean of the School of Fine Arts at the University of Utah, will be unveiled at New Salem State Park in ceremonies which will feature Governor William G. Stratton of Illinois, and many other distinguished guests from Illinois and Utah.

HISTORICAL ADVISORY

PAUL ANGLE } Co-
DR. BENJAMIN THOMAS } CHAIRMAN
REP. ROBERT H. ALLISON
ED MITCHELL
GLEN D. PALMER

We will have two seats reserved for you and your guest in the reserved section, and enclosed herewith are two tickets which will admit you to this section. Please present these to the usher not later than 2:15 P. M. (CDT).

DISTINGUISHED GUESTS:

REP. G. WM. HORSLEY, CHAIRMAN
MRS. WILLIAM T. BACON
MAYOR IRA E. OWEN

Anticipating the pleasure of seeing you at New Salem State Park on June 21st, we remain

PRINTING:

HON. WARREN L. WOOD, CHAIRMAN
REP. ROLLIE C. CARPENTER
REP. C. R. RATCLIFFE

Sincerely yours,

BUDGET:

GEORGE W. BUNN, CHAIRMAN
REP. WILLIAM G. BURNSMIER
SEN. GEORGE DRACH
REP. HUGH GREEN
REP. T. J. SULLIVAN
SEN. CLYDE C. TRAGER

Distinguished Guest Committee

Rep. G. William Horsley, Chairman
Mrs. William T. Bacon
Mayor Ira E. Owen

Wayne C. Townley, Chairman

Robert G. Miley, General Secretary

By:


ROBERT G. MILEY, Gen. Sec.

Dedication of Statue
"ABRAHAM LINCOLN FROM NEW SALEM"

at

New Salem State Park

2:30 P. M. (CDT)
Monday
June 21, 1954

Admit One
Reserved
Seat Section

June 16, 1954

Honorable G. William Horsley
408 East Adams Street
Springfield, Illinois

My dear Mr. Horsley:

Dr. Louis A. Warren accepts with pleasure your kind invitation to be present at the outdoor buffet luncheon at the Wagon Wheel, New Salem State Park on Monday noon, June 21, 1954.

Other engagements will prevent Mrs. Warren from attending.

Sincerely yours,

LAW:mm

Director

THE RESOLUTE LINCOLN

by Dr. Louis A. Warren

The major decision of Abraham Lincoln's early life which changed his entire occupational viewpoint has been visualized by Avard Fairbanks in a heroic bronze statue which might well be designated "The Resolute Lincoln." There is no spot offering an environment more appropriately located for the dedication of the statue than New Salem, Illinois where the momentous question of his future employment confronted him.

The supreme importance of this crisis can best be recreated by the use of Lincoln's own words found in an autobiographical sketch which he had prepared in the third person. After participating in the Black Hawk war and upon returning to New Salem in July 1832 "without means and out of business," apparently he gave himself an aptitude test. He observed: "Studied what he should do--thought of learning the blacksmith trade--thought of trying to study law--rather thought he could not succeed at that without a better education."

The perplexing problem which confronted him might be put in this simple form, Blacksmith vs. Blackstone. Was he to continue manual labor to earn his livelihood or would he venture the more difficult task of preparing himself for a profession? We are happy indeed that in this exigency he chose the more exacting course.

Sculptor Fairbanks has utilized two symbols to illustrate the dilemma in which Lincoln at New Salem found himself when he was but twenty-three years of age--the ax, which Lincoln holds in his left hand and in such a position as if he were about to stand it against a fallen tree,

and a large book, which he grasps in his right hand as if he were anxious to delve into its contents. The laying aside of an instrument of manual labor and the acquiring of an analytical volume presents almost a perfect visualization of the extremely important decision he was about to make.

Writing in later years about his early occupation he said, "I was raised to farm work which I continued until I was twenty-two." He then elaborated on this experience in his third person autobiography as follows:

"Abraham, though very young, was large for his age (eight year) and had an ax put in his hands at once; and from that till his twenty-third year he was almost constantly handling that most useful instrument, less of course in plowing and harvesting seasons."

After making other corrections in a campaign biography of 1860 he left standing, without change, this statement about an important episode at the beginning of his legal apprenticeship:

"He bought an old copy of Blackstone, one day at auction, in Springfield, and on his return to New Salem attacked the work with characteristic energy."

The book which Fairbanks has placed in the hands of Lincoln in the interpretative bronze study is a large one, not a school text of small dimensions, but in form, typical of the Blackstone which, as far as is recorded, was the first book directly purchased by Lincoln.

Not only has the sculptor interpreted with appropriate symbols the transition period at New Salem but in the poise of Lincoln's body one observes the "characteristic energy" and in the expression of his face the determination to achieve, which invites one to think of him at New Salem as "The Resolute Lincoln."

Abraham Lincoln from New Salem



New Salem State Park

June 21, 1954



PROGRAM

WAYNE C. TOWNLEY, *Chairman*—Presiding

PRELUDE MUSIC.....505th Air Force Band
Chanute Air Force Base, Illinois
Major General Byron E. Gates, Commander
Chief Warrant Officer Sheldon W. Henry, Band Director

"ILLINOIS".....Mrs. Dorothy Kimball Keddington
Salt Lake City, Utah
Accompanied by Mrs. Gladys Saurer
Bloomington, Illinois

INVOCATION.....Virgil H. Smith
Salt Lake City, Utah

"THE OCCASION".....Wayne C. Townley
Bloomington, Illinois

"THE RESOLUTE LINCOLN".....Dr. Louis A. Warren
Ft. Wayne, Indiana

REMARKS.....Dr. Avard Fairbanks
Salt Lake City, Utah

MUSIC.....505th Air Force Band

"THE FLAG WITHOUT A STAIN".....Mrs. Dorothy Kimball Keddington

THE DEDICATION "Abraham Lincoln from New Salem".....Bryant S. Hinckley
Author and Historian, Salt Lake City, Utah

THE PRESENTATION OF THE STATUE.....Mr. Nicholas G. Morgan, Sr.
President of The National Society of the Sons of
Utah Pioneers, Salt Lake City, Utah

THE UNVEILING.....Mrs. N. G. Morgan, Sr.

THE ACCEPTANCE.....The Honorable William G. Stratton
Governor of the State of Illinois

FINALE

DISTINGUISHED GUESTS

Governor and Mrs. William G. Stratton
Lieutenant Governor and Mrs. John William Chapman
Secretary of State and Mrs. Charles F. Carpentier
Auditor of Public Accounts and Mrs. Orville E. Hodge
State Treasurer and Mrs. Elmer J. Hoffman
Attorney General and Mrs. Latham Castle
Clerk of Supreme Court and Mrs. Earle Benjamin Searcy
Supt. of Public Instruction and Mrs. Vernon L. Nickell
Honorable and Mrs. Warren L. Wood, Speaker of the House

Chief Justice and Mrs. Walter V. Schaefer
Justice and Mrs. William J. Fulton
Justice and Mrs. George W. Bristow
Justice and Mrs. Ralph L. Maxwell
Justice and Mrs. Harry B. Hershey
Justice and Mrs. Joseph E. Daily
Justice and Mrs. Ray I. Klingbiel
Supreme Court Reporter and Mrs. Edwin H. Cooke

Major General and Mrs. Byron E. Gates
Mrs. Helen Dortsch Longstreet
Chief Warrant Officer Sheldon W. Henry

★ ★ ★

June 10, 1954

I am honored by your invitation to be present in New Salem, and regret my inability to be there.

Across timeless years mankind salutes Abraham Lincoln as the Greatest American. His stern and unyielding devotion to the principle of Union brought to him a martyr's death and an immortality of grandeur. In this hour of crisis all true Americans pray the prayer he prayed through tragic years, that "government of the people, by the people, and for the people, shall not perish from the earth."

Helen Dortch Longstreet
(Widow of Lt. General James G.
Longstreet, First in Command of
the Confederate Army under
General Robert E. Lee.)

THE OCCASION

By Wayne C. Townley

We are here to dedicate this monument erected in memory of Abraham Lincoln. Our thanks belong to The National Society of the Sons of Utah Pioneers and particularly to Mr. Nicholas G. Morgan, Sr., whose inspiration, love of the United States and its martyred President have brought this occasion to pass. His maternal grandfather, Nicholas Goesbeck, was a close friend of the great pioneer lawyer and a client in two matters. His father, John Morgan, was color-bearer for the 123rd Regiment of Illinois in the Civil War and cited for bravery on the field of battle. Nicholas G. Morgan, Sr., has a great inheritance.

The Nation may look with pride upon Illinois' part in the great conflict of which his was the dominant life. Southern Illinois with its vigorous John A. Logan; Northern Illinois with its silent U. S. Grant; Central Illinois with its patient Abraham Lincoln; the Democrat, the man of no party, the Republican, united to save the Union.

Here, in this State, were developed those talents which produced that great debater—the superior of a Stephen A. Douglas:

Here was developed that speaker whose speeches are classed with the gems of the ages:

Here was inspired that patriot—ready to hold the horse of a vain McClellan, willing to bear the ridicule of a mistaken Greeley, satisfied to ignore the false clamor of a misguided minority; that this nation, of the people, by the people, for the people, might live:

Here he gave his "lost speech"—which pointed to his leadership in the Republican Party and paved his way to the Presidency:

Here was developed from the rough, unlettered, unknown backwoodsman—the world's greatest citizen:

Lincoln was born in a slave country. He made it a free one. He lived in a weak nation. He made it a strong one. He found disunion. He made a sovereignty.

As long as history is known will the story of the boy who rose from the cradle so obscure to the eminence so magnificent, encourage mankind. As long as oratory is an art, will the Gettysburg address be remembered. As long as patriotism is a virtue, will his conduct with Stanton be admired. As long as truth, rather than expediency is an ideal, will the Lincoln-Douglas debates be read. He will be quoted as long as the ages endure.

He used to say his life was,

"The short and simple annals of the poor."

Rather it was the Republic at its best.

"Now he belongs to the ages."

THE RESOLUTE LINCOLN

By Dr. Louis A. Warren

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The supreme importance of this crisis can best be recreated by the use of Lincoln's own words found in an autobiographical sketch which he had prepared in the third person. After participating in the Black Hawk war and upon returning to New Salem in July 1832 "without means and out of business," apparently he gave himself an aptitude test. He observed: "Studied what he should do—thought of learning the blacksmith trade—thought of trying to study law—rather thought he could not succeed at that without a better education."

The perplexing problem which confronted him might be put in this simple form, Blacksmith vs. Blackstone. Was he to continue manual labor to earn his livelihood or would he venture the more difficult task of preparing himself for a profession? We are happy indeed that in this exigency he chose the more exacting course.

Sculptor Fairbanks has utilized two symbols to illustrate the dilemma in which Lincoln at New Salem found himself when he was but twenty-three years of age—the ax, which Lincoln holds in his left hand and in such a position as if he were about to stand it against a fallen tree and a large book which he grasps in his right hand as if he were anxious to delve into its contents. The laying aside of an instrument of manual labor and the acquiring of an analytical volume presents almost a perfect visualization of the extremely important decision he was about to make.

Writing in later years about his early occupation he said, "I was raised to farm work which I continued until I was twenty-two." He then elaborated on this experience in his third person autobiography as follows:

"Abraham, though very young, was large for his age (eight year) and had an ax put in his hands at once; and from that till his twenty-third year he was almost constantly handling that most useful instrument, less of course in plowing and harvesting seasons."

After making other corrections in a campaign biography of 1860, he left standing, without change, this statement about an important episode at the beginning of his legal apprenticeship:

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THE DEDICATION

By Bryant S. Hinckley

The Sons of the Utah Pioneers have journeyed far to join with you today in these impressive ceremonies. We unite with you and with all America in honoring Illinois' great citizen and one of the greatest leaders of men of all times. Majestic in character and intellect, lofty in purpose, sublime in his faith and forgiveness, Abraham Lincoln stands as the tenderest memory of the ages.

One hundred seventeen years ago Lincoln bade farewell to his neighbors and to this quaint village, as you see it today, and turned his face toward a new world, little knowing where time would take him, or the colossal tasks which he would face. As these sculptured features show, his gentle heart was strong and warm, and his faith in the future unfaltering. This man of destiny was on his way to an everlasting place in the affections of the world. Eighty-nine years have gone since his gentle heart was stilled by an assassin's bullet, and more books have been written about him; more eulogies have been spoken over him; more tributes have been paid to him than any son of American soil.

He was born on the hard edge of the frontier—¹ "Wouldn't you like to turn time backward and see Lincoln at 12, when he had never worn a pair of boots?—the lank, lean, yellow, hungry boy—hungry for love, hungry for learning, tramping off through the woods, 20 miles to borrow a book, and spelling it out, crouched before the glare of the burning logs." He had six months in school. It started him in reading, writing and arithmetic, and that was enough, absolutely enough for a man endowed as he was. No man ever went to the White House better prepared for its tasks and responsibilities than Lincoln. He spoke always with an eloquence that few mortals are ever given to speak. No matter how high his hope or no matter how sanguine his faith in the future, when he left New Salem, he could not have had a premonition of the warmth he would find in the hearts of the people of the world, or of the imperishable place given to his words; or of the monuments in granite and marble that would be erected to his memory. No one at that time could have believed how often his form and features would speak to coming generations in bronze; or that his name would go down in history *as the tenderest memory of the ages.*

¹ Elbert Hubbard.



God gave to man the rainbow in the heavens as a symbol of hope and promise.

A statue of Abraham Lincoln in bronze on a base of rainbow granite—the most imperishable materials of the earth—shall be symbolic, for the peoples of the world, of those enduring hopes and promises to be gained through adherence to those guiding principles given by Lincoln.

Arvid Fairbanks

THE PRESENTATION OF THE STATUE

By Nicholas G. Morgan, Sr.



Nicholas G. Morgan, Sr.

Mr. Chairman, Governor Stratton, distinguished guests, Ladies and Gentlemen:

May I, at this time, in behalf of The National Society of the Sons of Utah Pioneers and the people of the State of Utah, express to you, Governor Stratton, to the distinguished members of the Lincoln Statue Commission, appointed by you, having charge of this historic event—and to all the people of the great commonwealth of Illinois, our appreciation for the gracious welcome you have extended to us; for the kindly spirit in which you have received us.

Your presence and this auspicious event have touched our hearts. For the precious privilege granted us to present to your great State the Statue of "Abraham Lincoln—From New Salem," we are deeply grateful. It is our concept of him as he stood near where we are now assembled on that historic 15th day of April, 1837, a young man at the crossroads of his

career, the most remarkable in American history—in that hour when he made one of the most important decisions of that career.

In your restoration and preservation of this memorable village, Lincoln knew and loved so well, where he lived during the most impressionable period of his life, you have rendered a signal service especially to the American people—yet Lincoln lovers the world over will make of it a mecca—a gathering place where they will be privileged to follow the trails he tread and catch the spirit of this remarkable man of destiny.

One is profoundly impressed when standing before the majestic Lincoln Memorial in the nation's capitol; one is deeply moved while lingering in the grandeur of his last resting place in Springfield. Yet ever and anon, on such occasions, one's thoughts revert to this quaint little village of New Salem where he lived and loved and first caught the vision of the career that the Almighty had prepared for him.

And we somehow feel, in the presentation to you of this Statue of him who so beautifully exemplified in his life the spirit of "with malice toward none—with charity for all," that we, in a sense, are bringing to pass the greatest desire of his heart, immortally expressed in his First Inaugural Address, that the time would yet come "when the mystic chords of memory, touched by the better angels of our nature" would heal all wounds, destroy all ancient prejudices and in that day develop within this favored land, a people united as one great family, bound together by the bonds of filial love and understanding—when the swelling chorus of the Union, "from the mountains to the prairies, to the ocean white with foam," would resound throughout this sick and tired world, as a glorious anthem of a great and united people, singing as with one voice: "God Bless America—Our Home Sweet Home."

THE ACCEPTANCE

By William G. Stratton
Governor of the State of Illinois

The memory and all the traditions of Abraham Lincoln are cherished by the people of Illinois with reverence and fidelity. We are uplifted and heartened whenever we remember that in this familiar locale, on our own native soil, Lincoln dwelt, strove, endured, achieved eminence. The life and works of this great American are our richest historical inheritance.

Fitting and timely is the action of the National Society of the Sons of Utah Pioneers in presenting to the Prairie State this heroic statue of Lincoln. I am happy to express our gratitude and our most cordial appreciation of the generous thoughtfulness which thus finds tangible and lasting expression.



William G. Stratton

BEST WISHES FROM

J. Bracken Lee
Governor of the State of Utah

From the Rocky Mountains of the Far West to the green prairies of Illinois, across the heartland of America, the people of Utah through the "Sons of Utah Pioneers" send greetings on the happy occasion of the unveiling of the statue of Abraham Lincoln at New Salem State Park.

Perhaps no man in American history stands so high in the minds and hearts of the American people. In fact, few men in all history find so many people who stand in reverence and love before their memory.

The Sons of Utah Pioneers, like all men of good faith everywhere, also stand in awe before the memory of Illinois' most illustrious adopted son, whose words of eternal truth have and will endure down through the years. And so it is out of respect for the memory of your great son and with a feeling of brotherhood for the people of your State that the Sons of Utah Pioneers present this heroic bronze statue of Lincoln erected here on the site where the great emancipator spent some of the most formative years of his life, and where he truly stood at the crossroads of decision on his way to a larger sphere of activity, to Springfield, then to Washington and immortality. . . .

J. Bracken Lee
Governor of the State of Utah

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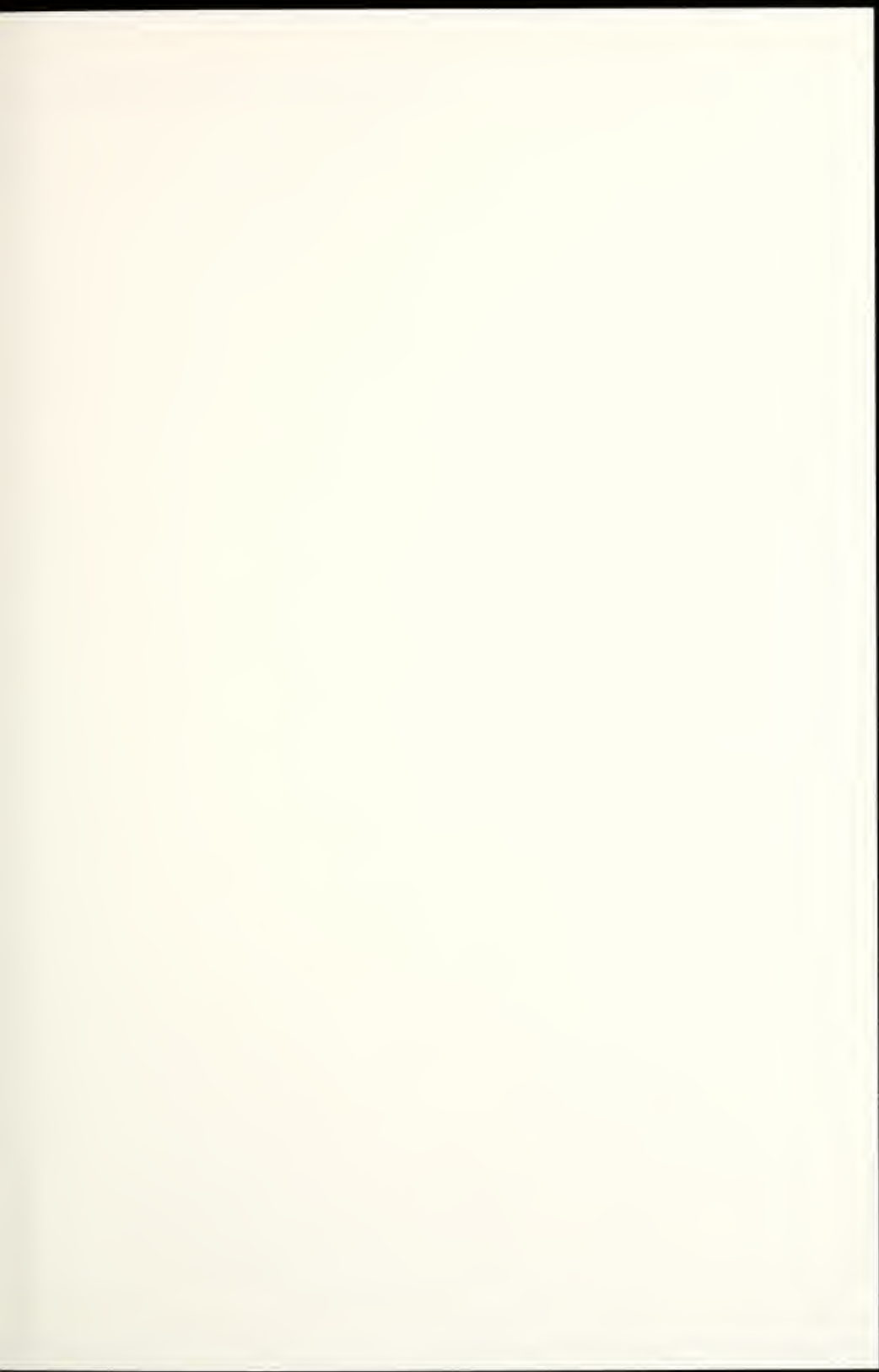
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"LINCOLN THE RAIL SPLITTER" is theme of virile-looking monument to Civil war president in restored Lincoln village of New Salem, Ill. But the ax he holds played only a minor role in Abe's early employment of making fence rails.

Mormons Honor Abe

FORMER ARTIST AT U-M CREATES A 'LINCOLN'

It was on Feb. 12 just 25 years ago that Thomas I. Starr, author of this article, began his collection of Lincoln.

Today in a basement room of his home, at 15400 Artesian, Starr has a collection of Lincoln memorabilia that qualifies him as one of the top authorities on the Civil War President.

He was one of those present when the Lincoln papers were opened in the Library of Congress. His painstaking searches for missing Lincoln relics, writings and history have led to correspondence with scholars throughout the world.

BY THOMAS I. STARR

SONS OF FATHERS who were driven from their Illinois homes by mutual misunderstandings with neighbors and the flaming torches of religious intolerance, will return next spring—108 years after their tragic departure—to present to Illinois an heroic bronze statue of the State's most



HEROIC BRONZE OF LINCOLN
A Gift from Utah to Illinois

illustrious adopted son, and dedicated to the memory of him who spoke and lived "with malice toward none."

The "Sons of Utah Pioneers" is the donor organization, and Avard T. Fairbanks, a former Michigan man, the creator of the gift—the gesture of friendship of Utah to Illinois.

ALL ARE MORMONS. descendants of forefathers who were burned out of their homes in Nauvoo, Illinois, and driven across the frozen Mississippi in 1846.

Their departure brought to an end the raids and counter uprisings which constitute a sorry and unnecessary page in our national history.

Westward went the main body of the followers of Joseph Smith eventually to settle in wild, unoccupied lands where there emerged in time the State of Utah.

Fairbanks, for 10 years prior to 1949, associate professor of sculpture at the University of Michigan and well-known in Detroit and Michigan for his works of art produced during those years, is the dean of the School of Fine Arts at the University of Utah.

The statue he has designed will be placed in New Salem, Illinois, the recreated little village in Menard County (Sangamon County, then), which the Kentucky-born Abraham Lincoln reached by a circuitous route at the age of 22.

UNTIL THIS TIME, New Salem has had no statue of Lincoln. The town itself, in its restored state, is a memorial to him.

This statue for New Salem, now nearing completion in an Eastern foundry, the second to be moulded by the talented mind and hands of the artist Fairbanks, has no title or name.

But, to the observant critic familiar with the Lincoln biography, this statue portrays an intelligent and a determined young man of rugged stature, also a thinker, with a sense of understanding and humor, at a crossroad of decision.

Especially appropriate it is that Abraham Lincoln thus portrayed should be placed in New Salem. For it was in this humble, pioneer community of a century and more ago that he made several important personal decisions—decisions that directed his life eventually into a position of everlasting and world-wide respect and esteem.

ABRAHAM LINCOLN discovered New Salem in the spring of 1831. He upset his loaded flatboat on the rim of the Rutledge mill dam that clogged the current of the shallow Sangamon as it passed the little village.

New Salem discovered Lincoln as its citizens watched the boatman and his helper retrieve and reload their cargo and float away to the New Orleans market, via the Sangamon and the Mississippi.

New Salem residents renewed the acquaintance when a determined destiny brought him back to this settlement a few months later to take up residence and become a store-keeper.

It was in New Salem that he encountered American "private enterprise," and went completely bankrupt when a partner, who never heard of Alcoholics Anonymous, consumed the firm's "liquid" assets. For a time Lincoln was the postmaster and is said to have read every newspaper that passed through the office.

IT WAS IN NEW SALEM that Lincoln cast his first vote in an election, and made his first political speech. It was there that he became a soldier, serving two 20-day

enlistments, first as a captain and later as a private in a regiment of militia in the short-lived outbreak of Chief Black Hawk.

In New Salem he decided to become a lawyer; also to enter politics, and did . . . experiencing the only defeat he ever received in a public election.

Let us detour for a moment to examine that defeat. It is sometimes listed in a string of incidents that are mistakenly called "Lincoln's Failures." Lincoln was never a failure.

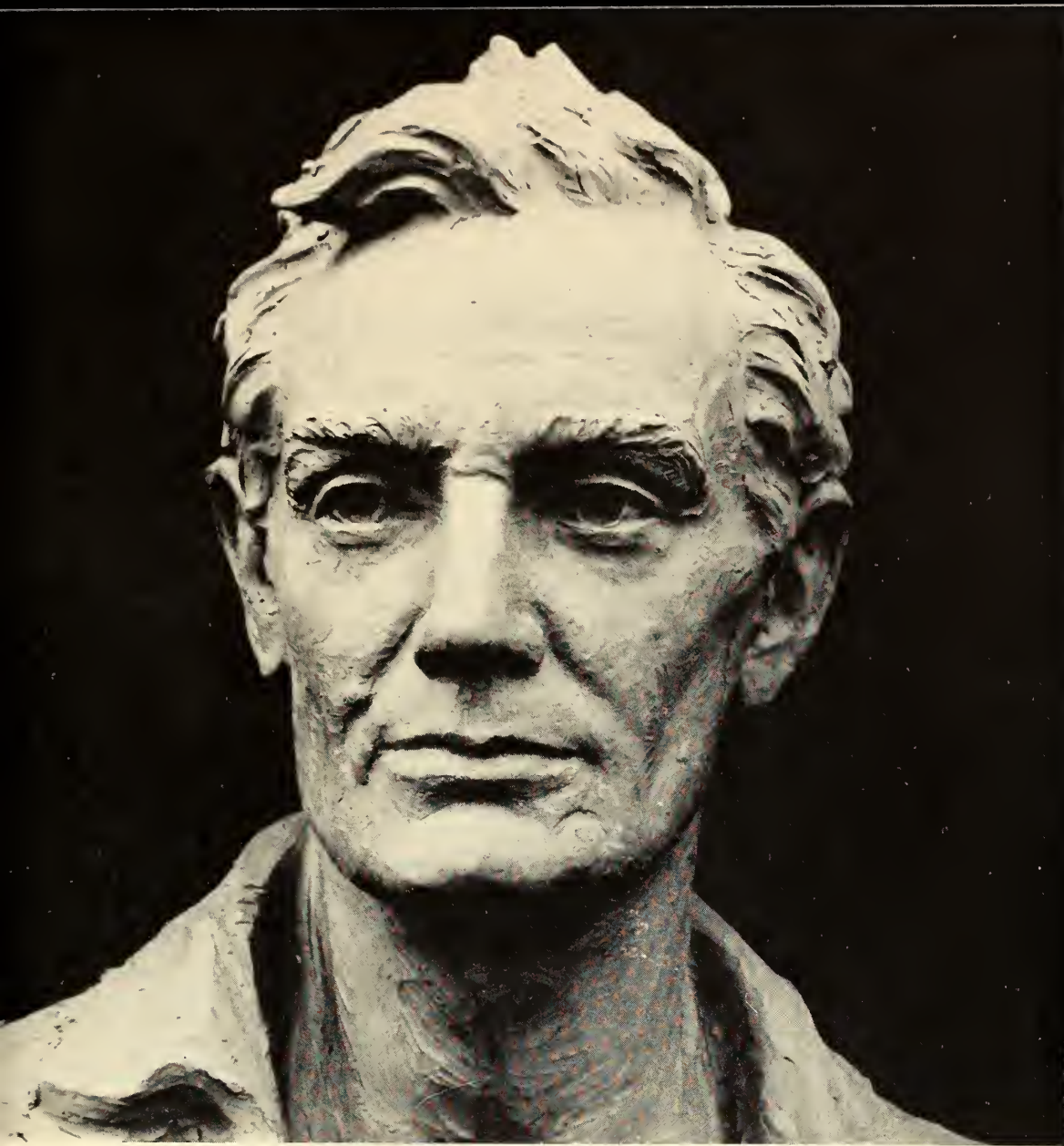
Lincoln and a preacher by the name of Peter Cartwright had similar ambitions to represent that section of Sangamon County in the Illinois Legislature. Lincoln announced his candidacy but left almost immediately for the Black Hawk War.



AVARD T. FAIRBANKS
Lincoln Sculptor

Cartwright stayed home busying himself in the election district by "saving souls for the Methodist Church and the Democratic Party," and went to the Legislature for a single term. But Lincoln won the next four elections and served four terms. Then a few years later, when he was living in Springfield, he tangled again with Cartwright before the electorate, and went to Congress.

New Salem was the crossroads of decision for Abraham Lincoln. And Avard Fairbanks has perpetuated in bronze the laying down of the ax and the taking up of the law book . . . the transition of the rail-splitting adolescent frontiersman into the young lawyer.



HEAD OF THE NEW SALEM LINCOLN

MAKING THE LINCOLN STATUE FOR NEW SALEM

By AVARD FAIRBANKS

REPRINTED FROM THE SUMMER, 1954 ISSUE OF THE
Journal of the Illinois State Historical Society

The Illinois State HISTORICAL SOCIETY

The *Journal of the Illinois State Historical Society* is published by the Illinois State Historical Library for distribution to members of the Society. Dues are \$3 a year, or \$50 for Life Membership. Membership is open to all.

In addition to the *Journal*, which is published four times a year, members of the Society receive publications sponsored by the Society which are printed by authority of the State of Illinois. The latter include occasional books and pamphlets on Illinois history.

The Society's annual meeting is held in October. In May the Society visits some historic area. Both the meeting and the tour are open to all members and to the public.

Manuscripts for the *Journal* should be submitted to Harry E. Pratt, Illinois State Historical Library, Centennial Building, Springfield, Illinois. The editors do not assume any responsibility for the personal opinions expressed by the authors of articles published.

The Society's purpose is to collect and preserve data relating to the history of Illinois, disseminate the story of the state and its citizens, and encourage historical research.

To preserve historical data in all possible completeness many types of material are needed. These include books about Illinois or Illinoisans, family histories, state and municipal publications, reports of Illinois institutions of all kinds, manuscripts, letters, diaries, newspapers, magazines, maps, prints and photographs. The Historical Library has large holdings of, and specializes in, Lincolniana and the Civil War period.

Although the Historical Library purchases a few items, its funds are limited by appropriation. Therefore it must depend in large measure on the public-spirited generosity of the people of Illinois, including members of the State Historical Society.

Materials which pertain in any way to Illinois and its history will be gratefully received and carefully preserved. All gifts will be suitably acknowledged. Donors may be assured of the appreciation of future generations of Illinois citizens.

MAKING THE LINCOLN STATUE FOR NEW SALEM

BY AVARD FAIRBANKS

THE task of creating the heroic statue "Abraham Lincoln" for New Salem has not been accomplished in a short period of time, but was the result of years of study. From my early impressions, from my teachers in elementary school, from a study of American history and from a close sympathy with Lincoln's pioneer heritage, I have deeply revered his life and his struggles. I have gathered information from many and varied sources, and have intimately associated with students of Lincolniana. Also, being one who lost his own mother at an early age, I have sensed the spirit of his mother, Nancy Hanks Lincoln, guide of his childhood.

I have made other compositions and other statues of Lincoln, but since there has not been a study in sculpture of his New Salem period, it was a challenging opportunity to bring to the people of America this phase of the determining years of his life.

To make a suitable statue of such a subject, one must first get in mind a basic concept of the character and qualities of the person to be portrayed. The spirit of the times

Avard Fairbanks, sculptor of the new heroic bronze statue of Abraham Lincoln at New Salem, is Consultant in Fine Arts to the University of Utah. Among his other works are "Lincoln the Frontiersman," a nine-foot bronze figure at Ewa School near Honolulu, Hawaii, and the Leonard Andrus monument at Grand Detour, Illinois. Photos for this article were supplied by the author.

has to be sensed. One must consider the location of the statue as well as many other factors. A memorial should be made in a size commensurate with the personage who has achieved eminence and has performed heroic deeds. Therefore a statue

that would look well in a public park or public building should be of heroic size—eight or nine feet high. A life-size statue placed in the open gives the impression of a small man, and such a statue in no way would characterize Lincoln.



AVARD FAIRBANKS

When he arrived in New Salem late in July, 1831, Lincoln was twenty-two years of age, a "friendless, uneducated, penniless boy, working on a flat boat," as he later described himself. He soon gave up rail splitting to become a storekeeper, soldier, postmaster, surveyor, and later a member of the state legislature and a student of law. This is the period of his life that I proposed to recreate in a statue of impressive and heroic bronze sculpture. To symbolize it I chose to compose Lincoln with the implement of his past activities, an ax (in his left hand), showing him as a capable, stalwart man of the frontier, and a law book (in his right hand), portraying him also as a man of mental pursuits and capabilities.

I devoted much time to making different studies of the head of Lincoln as he appeared at the age of twenty-eight when he left New Salem to practice law in Springfield. I had excellent reproductions of the life masks of his face and

his hands, cast before his election to the presidency by the sculptor Leonard Volk. These were invaluable because they gave actual shape to his head, features and hands. The use of these, along with fine photographs, gave an opportunity to put into that face and those hands the vibrant spirit, personality and character of Lincoln as a young man.

The sculpture of the New Salem Lincoln portrays him as tall, broad-shouldered and courageous, with the strength and spirit of young manhood. His eyes are deep and far-seeing. There is vision and anticipation in his entire countenance. His whole attitude of mind and body looks outward and forward as if clearly foreseeing a significant destiny for himself and his fellow men.

The foregoing are necessary concepts to have in mind as one develops them into their physical manifestations; and further, it is a great satisfaction to have others feel that an assignment of this nature has been well performed and that it will uplift beholders to the great ideals of the one portrayed.

The preceding paragraphs tell of the necessary considerations involved in putting the spirit into the work. They outline the procedure I used in arriving at the concept, or what is termed the content in art. To give an idea of how those matters are evolved into material form by a sculptor in the completion of a study, the following description of the various activities entailed is presented.

Many constructive processes are utilized in setting up a heroic statue through sketches, enlarging them into a scale size or working model, and then enlarging again from the working model into the final heroic size. Preliminary sketches of Lincoln were made in drawings. After many trials of one study and another, finally the subject matter and the position which seemed to be the most effective and appropriate to show Lincoln in Illinois in the period of transition in his life, "at the Crossroads of Decision," when he saw a new future ahead, were decided upon for the New Salem location.

After the general position and attitude of the study were agreed on, a preliminary model, one-fourth of the full heroic size or one-third life size was developed. From this was constructed the one-half heroic size working model, utilized as the experimental study, and in making the large, nine-foot-high model of the size known as heroic. Beyond the drawing sketches three different models were constructed and carried to completion.

FIRST MODEL

Only a slight support was required for the first model. To construct the armature or framework, a rigid iron pipe was arranged in an upside-down L shape. To this were attached flexible aluminum wires arranged to extend throughout the body, the limbs and the ax. Toward the central part of the study-to-be, the vertical part extended upward from the board upon which the model was constructed. The horizontal bar of the L was arranged to extend parallel to the board to near the central area of the figure (not yet made at the time of armature building), and the final upturned foot of the L became the rigid part for the body of the model to be made. This was a sort of backbone upon which the rest of the wire skeleton was to be fastened. Onto this member were added flexible aluminum wires, stretching from the board upward and back again, forming the skeleton for the legs, body and head. Additional wires were wrapped securely to the terminal portion of the inverted L-shaped pipe extending into the body. The wires, being flexible, allowed the legs, arms and head to be moved about in various positions while the body remained firm. Any type of standing figure can be built upon such a framework and can be adjusted to any position.

After the wires were arranged into place, plastelina (a special clay) was added on them in rolls until the form of

the miniature statue took shape. The plastelina was formed anatomically to get the bodily members into their proper shape and proportions. Afterward the draperies were added. Finally the face, features and other details were made to express the concepts of the sculptor (Fig. 1).

SECOND MODEL

From the first model, a model one-half heroic size was made, in order to gain further details which could not be attained in the smaller study. The armature of this study was built, not like that of the plastelina sketch, but in much the same manner as that of the heroic study, because it had to be the basis of construction of the latter from the beginning to the end. This second model, known as the scale or working model, was developed as an experiment in the construction of the larger nine-foot statue. While the smaller model was made in plastelina, the two larger ones were completed in water clay. Furthermore, instead of using an armature with an L support extending in toward the body, the armatures for the clay studies had to be built to be inside.

Accurate measurements had to be made in the enlarging process, for both scale model and heroic size (Figs. 1 and 2). In order to do this, two three-dimensional T squares proportionate to each study were made, with bases that could be moved on the stand or floor. The upright members and the horizontal depth measuring rulers were ruled for each model, with all measurements computed to be in scale to each other (Fig. 3).

The experimental or scale model was developed from the first one, following all the movements and contours of each part of the total figure. Thus there was an endeavor to retain the spontaneity and the attitude that was achieved with the freedom of composing which was put into the preliminary studies. Particular care was taken in making this scale model so that the heroic size statue would also vibrate and have the

same spirit as that achieved in the first composition. This spirit has to be maintained right up to the completion of the work.

THIRD MODEL—HEROIC SIZE

In the heroic model the armature was arranged to fit into the completed form of the statue. Wire mesh over wooden supports was used to make the shape, not only of the body, but of the logs at Lincoln's feet as well. All of the construction had to be measured and formed one inch smaller than the surface of the clay model in the finished statue which was to be. Figuring this out was an engineering job.

After the final development of the armature, the water clay which had been mixed and prepared was put on in rolls, making first the anatomical construction and later adding the clothing and further details (Fig. 3). Finally the character and likeness had to be accomplished.

One reason for a thoroughly constructed armature is the fact that clay does not stand up very well. It is a very difficult problem for the sculptor to keep the clay from falling, particularly in large studies where thousands of pounds of moldable material are hanging and ready to drop at any time.

Another problem is how to keep the clay wet. Soaked cloths may be kept over the study, but these often mar the sculptor's work by rubbing the surface. At present a new, very lightweight plastic cloth which keeps out air is available to prevent drying of the clay. Such a cloth was used to cover the Lincoln study while it was not being worked on.

The heroic size model, twice the height of the half-heroic, contained eight times its bulk. Thus the armature had to be more rigid, to support eight times the amount of clay. Calculations showed that a ton of powdered clay would be used, and the addition of one-third more water would make the heroic size statue weigh about three thousand pounds. Further add-

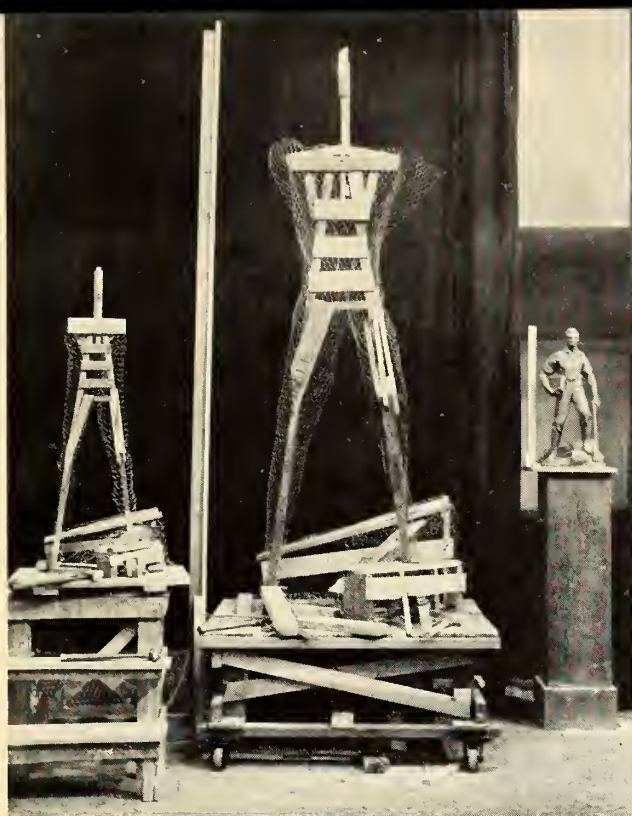


FIG. 1. The armature. Note the three models—the working model (left), the heroic size, and the sketch.

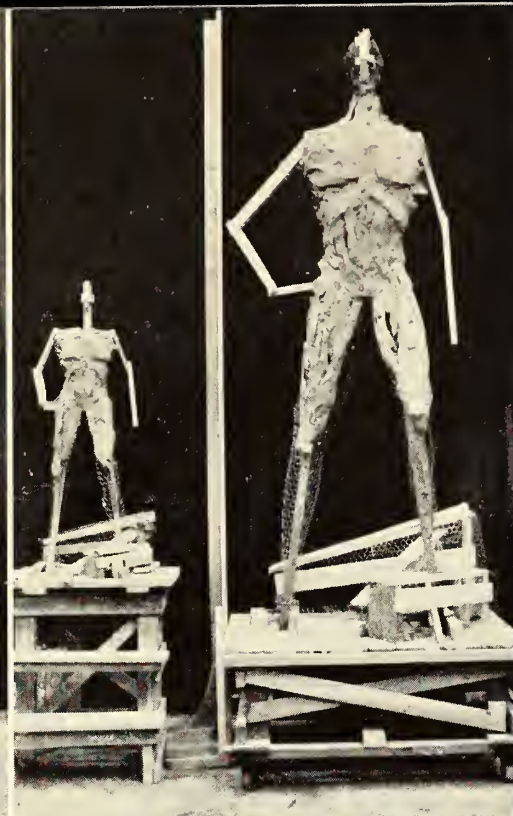


FIG. 2. Clay is added to the armature to which wire mesh has been fastened to give shape to the finished study.

FIG. 3. Progress shown on the heroic size figure. Upright board at left is three-dimensional T square.



FIG. 4. Sculptor and assistants at work: Avard Fairbanks, above, and sons Justin (left) and Elliott.



In making the heroic Lincoln statue, a large section was arranged so as to cast a mold of the entire front of the statue—this is called the master section. Strips of sheet tin were cut two inches in width and of various lengths to be stuck edge-wise into the clay. These were placed up one side, over the head, and down the other side (Fig. 5). Strips of tin were then arranged around the back horizontally to make sections every twelve to fifteen inches.

When the section forming was accomplished, the entire front portion was made into a mold. Casting plaster was mixed into a tub about half full of water, with household bluing added to give it color. The plaster was stirred to about the consistency of cream. Then it was laid on with brushes and thrown onto the figure until it made about a one-eighth inch coating all over one section (Fig. 6). This was repeated with another coat of blue plaster. There was a further coat of white plaster, and later more plaster reinforced with plaster-soaked strips of burlap. Finally a reinforcement of iron bars and pipes was added. On this particular piece, two long two-by-four inch boards were arranged so that the mold could be laid down for cleaning and refilling for the casting (Fig. 7).

After the front or master section of the mold was made, each section was done in the same manner, starting with the base at the back. Each section had to be well reinforced. Upon completion of all sections, the mold was taken apart and the clay and armature removed. The cleaning was begun by clearing away the clay from the mold, digging bits from indentations and undercuts, and washing away with a sponge any clay which adhered to the surface of the plaster molds. All surfaces were then prepared with two or three coats of orange shellac (Fig. 9). After this they were greased with stearic acid and kerosene mixed to a paste-like consistency. This separating material was brushed well over the surface

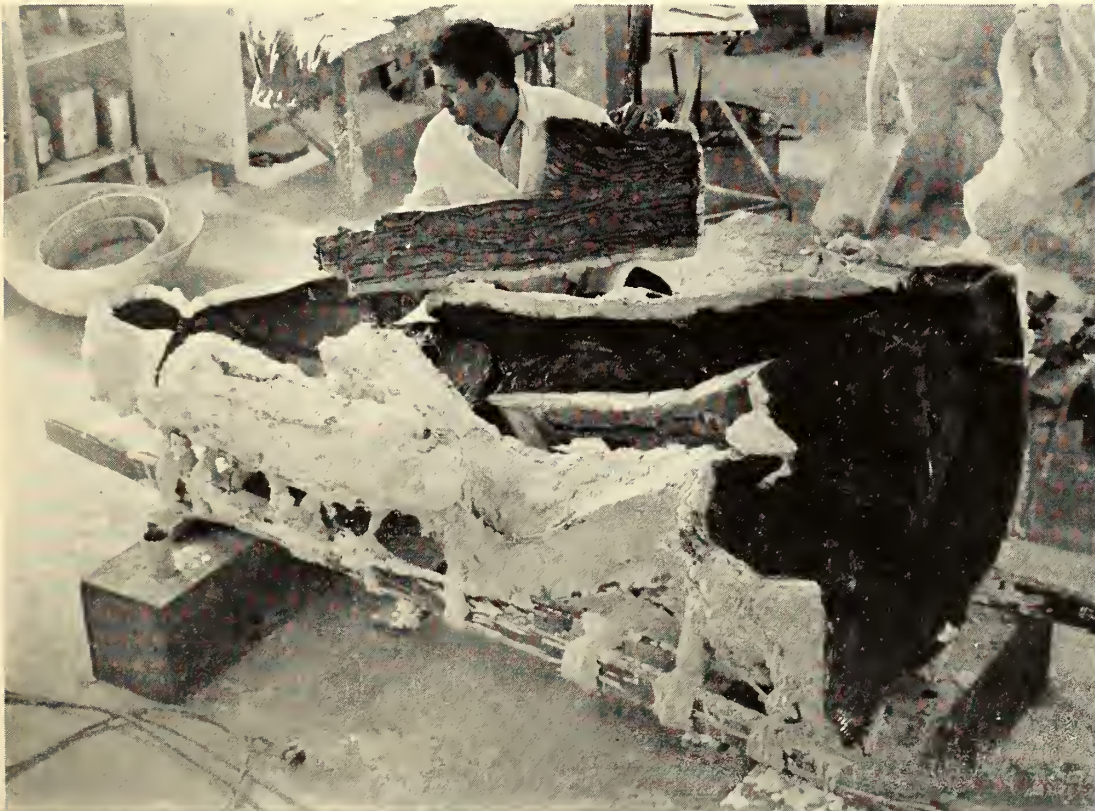
which was to be cast, then wiped evenly and cleaned with a grease brush.

Instead of pouring plaster into the mold, the large front section, which was lying face down, was cast by first throwing the liquid white plaster into it by small handfuls and also by brushing in plaster to give a coating about one-half inch thick. It was then reinforced with burlap strips soaked in plaster. Large pipes and irons, shellacked to keep them from rusting, were fastened with burlap strips soaked in liquid plaster. They were arranged up and down through the legs and about the base and every portion that required strengthening.

The side portions were trimmed so as not to affect the filling, which was done as soon as the plaster was made the proper thickness with adequate reinforcing.

Then liquid plaster was thrown by small handfuls into the separate sections of the base, and after a coating of one-

FIG. 9. Elliott Fairbanks fits a section of the mold to the master section. The clay has been removed and the interior shellacked.



half inch was accumulated, they were reinforced by irons and burlap strips soaked in plaster, as was the master section.

After the base sections were put onto the front one, plaster ties were added to the sides on the outside. On the inside, large gaps occurred where the plaster was not fully brought to the edge, or where the trimming was done. These gaps were filled with liquid plaster and further irons added to fasten the sections securely to make the mold and casting totally one. Then the large front section with the base sections added was lifted into an upright position. The various other sections were then cast and added one on top of the other to the lower portion, previously cast, until the very top section was finally added. Molds and cast were all then firmly fastened together.

The next procedure was to remove the mold by chiseling it away as in marble carving (Fig. 8). This was done by first cutting away the irons and iron reinforcing with hatchets, then removing the burlap reinforcing. Then appeared the white plaster coating. The appearance of blue plaster during the chiseling away of the plaster mold was a warning that the surface of the statue was near. Careful chiseling and cutting away of the blue plaster revealed the white statue exactly as it was in clay, except for the fins which occurred between the sections. After cutting away the fins, and retouching some bubble holes and occasional places where the chisel slipped through the blue plaster into the white model, the plaster statue was finished.

Three models in all had been made, and the last of these—the heroic size—had gone through three processes in order to have it in semi-permanent form. The plaster positive was now ready for crating and shipping to the bronze foundry.

THE CASTING IN BRONZE

Bronze foundry work is done by men who have spent a lifetime in the particular mechanics of reproducing sculpture

in bronze. Two processes for sculpture are generally used, the sand process and the *cire perdue* or lost wax process, the latter meaning that the wax is lost while making the casting. The Lincoln statue was done by the lost wax process.

To get a wax casting, glue molds are made from sections of the plaster model. Wax is brushed over the surface of the glue molds, then later poured into them to make the thickness of the bronze—about three-eighths of an inch. The glue is then removed, and the wax is the same as the original clay and the original plaster. Composition material is poured into the hollow of the wax to form the core. Nails to support the mold are driven through the wax into the core on very flat surfaces which can be easily retouched. Then on the outside of the wax composition material called "luto" is added to form the mold. This mold is made into a barrel shape. When completed it is placed in a kiln for drying. During the drying, which takes weeks to accomplish, the wax melts out or evaporates as a gas, leaving a hollow where it was. The large barrel-shaped composition luto mold is then placed in a pit and packed about with earth. Into an opening at the top of the mold, which is arranged to receive the metal, the molten bronze is poured.

The numerous sections of the statue follow this same procedure. When the bronze sections have cooled, the luto is removed, the nails knocked out, the bronze welded in spots and retouched (or chased), and finally welded together. It is then ready for the patina or coloring by acids. This is done to give the effect of aging or weathering, which would occur in nature but which is hastened in the foundry. Men have spent many years arriving at this specialty of doing patinas for bronze casting.

As Lincoln was the great spirit who maintained the unity of the North and South in a crisis, it is hoped that his spirit and likeness in bronze may keep alive his great ideals, and be

a factor in the constant unity of the East and West, as well as the North and South,

That government of the people,
By the people,
For the people,
Shall not perish from the earth.

GRANITE BASE

Not only can the statue itself have meaning, but the base too may carry significance. Granite was chosen for the base of the New Salem Lincoln because it is solid and sturdy, as was the character of the Emancipator. The particular type of stone called rainbow granite was selected because the rainbow is a symbol of hope for the people of today as it was in ancient days and as it was when Lincoln lived at New Salem and formed his hopes for America.

On the upper portion of the pedestal, in a band going completely around it, is the following inscription:

With malice toward none
With charity for all
With firmness in the right
As God gives us to see the right.

On the lower portion, in a smaller but similar band, is the statement that the memorial, which is to be dedicated on June 21, 1954, is a gift to the State of Illinois by the National Society of the Sons of Utah Pioneers.

These inscriptions express the good will and bond of friendship of the people of the two states whose history was so closely linked together in the pioneer days of our great nation, and who today earnestly seek closer co-operation through the ideals so clearly expressed by one of the sons of Illinois, Abraham Lincoln.



THE RESOLUTE LINCOLN

NEW SALEM, ILLINOIS

SCULPTOR — AVARD FAIRBANKS

**LINCOLN SHRINE
BOY SCOUT
PILGRIMAGE
FEBRUARY 12**



**SPONSORED BY
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Farrington A - (1951)

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